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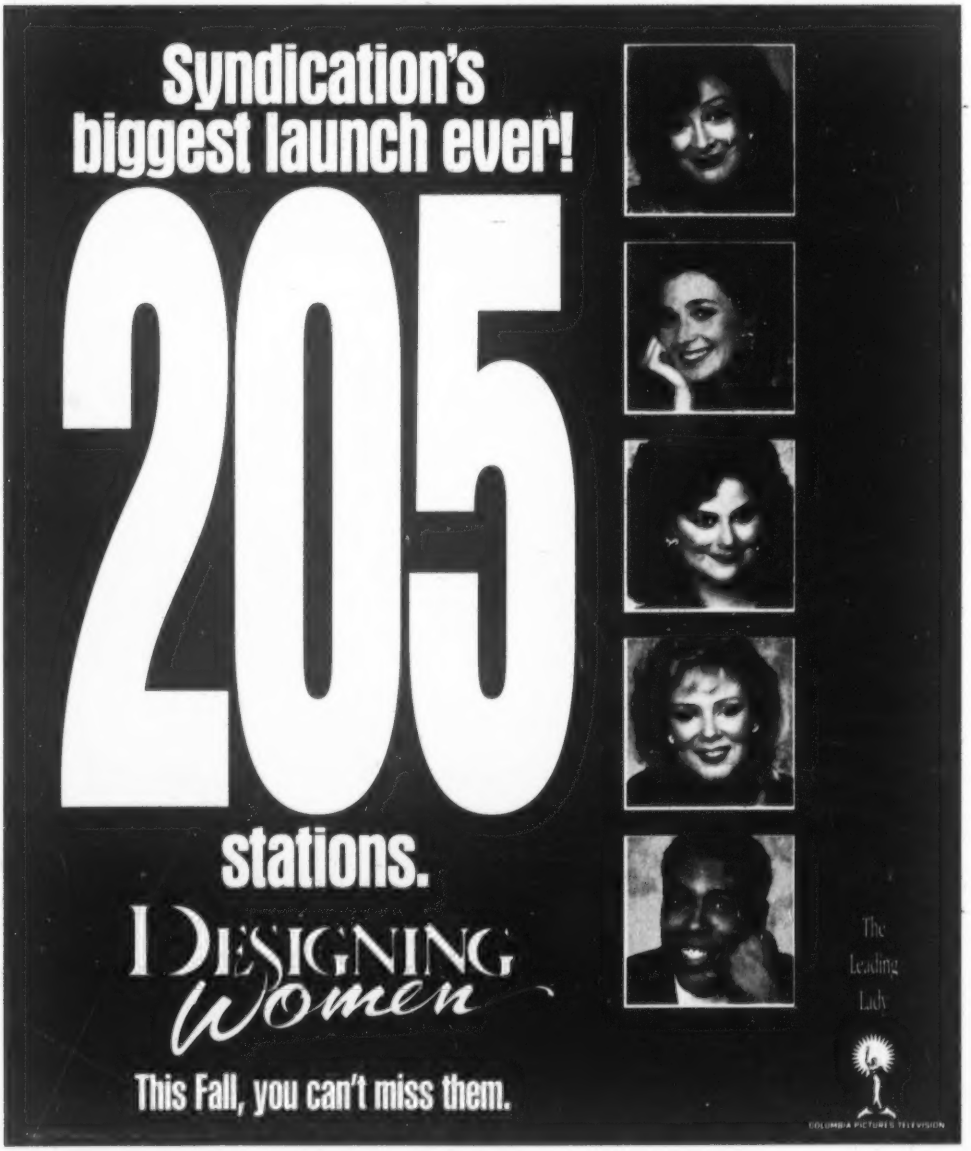

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SPECIAL REPORT
CHILDREN'S TELEVISION
Page 35

yourself with mattresses," Pitts quoted Norcross as advising. Though it "sounded foolish," Pitts's family rode out Andrew in the only portion of his house to survive the storm: the closet.

The hurricane also limited broadcasters' mobility. At 5:30 a.m., Reichblum got a call from a WPLG backup crew trying to send a story from the transmitter site. The wind had nearly lifted their truck off the ground. Reichblum ordered all his people under cover. Even after camera crews had hit the streets again by 7:30 a.m. Monday, WPLG anchors interviewed photographers in a studio set that was half-lit to ration power while fresh video was edited.

Inventiveness didn't stop there. WSVN(TV) left its seaside studio late Sunday night, making a ministudio of a satellite truck parked beside its transmitter. "I remember telling someone, 'This must be how TV was at the start'—no frills," Joel Cheatwood, vice president of news for WSVN(TV), said of a Monday morning spent hot cutting from live shot to live shot to get the story out swiftly.

Sometimes lack of fuel for news vans hampered video delivery. And for some stations in both Florida and Louisiana, a dearth of gasoline and diesel fuel threatened continued operation of station generators.

By mid-Monday, Miami crews were covering new stories of Andrew's aftermath, as millions of people wondered where they would get food, where they might encounter civil unrest and when power, water and telephone might return to normal.

Just after noon, WSVN flew its helicopter back from the safety of Orlando, and for the rest of the day landed it only long enough to refuel. "You just had no idea how extensive the damage was until those aerial shots came in," said Cheatwood.

Florida Governor Lawton Chiles may have said it best: "Mass communications—primarily the broadcast media—allowed us to warn the many thousands of residents about the storm hours before it made landfall. I hate to think of the additional devastation a storm of this magnitude reaching our shores unannounced could have produced." ■

For the story of radio's coverage of Hurricane Andrew, see page 33.

This Week

MARGINAL PROFIT MARGINS / 3

As the economy improves, slow revenue growth is expected to depress TV station profit margins for the foreseeable future.

REVIEW OF AD DECISION LIKELY / 11

Proponents of letting stations refuse to air political spots picturing aborted fetuses will ask the FCC to review its decision that the ads are not obscene.

BEAKMAN'S TWO WORLDS / 17

Columbia Pictures Television Distribution will share *Beakman's World*, already sold to 220 stations for fall, with The Learning Channel. TLC will air a different show each week than that aired by stations.

CUSTOMERS FIRST / 21

Newfound competition and the threat of reregulation pushed customer service to the top of the agenda at the Cable Television Administration and Marketing Society conference last week.

DOFFING THE CAPS / 23

In response to an FCC proposal made last May, CBS, Fox and the National Telecommunications and Information Administration led the charge last week for relaxation of national TV ownership caps.

MIXED RESULTS AT NEWS CORP. / 27

News Corp.'s station division was among its best operations in the year ending June 30, the company reported in its 1992 operating statement. Fox Broadcasting showed a modest profit.

RADIO WEATHERS STORM / 33

Florida radio, using backup generators to stay on the air and occasionally simulcasting TV news reports, kept listeners tuned to the progress of Hurricane Andrew.

SPECIAL REPORT: CHILDREN'S TV / 38

With Fox Children's Network and Buena Vista consuming the lion's share of children's programing time, smaller syndicators may have to settle for the less lucrative morning blocks.

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Major suppliers grab kids blocks (p. 38).

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Incorporating The Fifth Estate TELEVISION Broadcasting ■ Cable

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Broadcasting's Ratings Week — Aug 17-23

	ABC	CBS	NBC	FOX
MONDAY	5.0/9	7.6/13	8.2/14	8.7/15
8:00	83. The Young Indiana Jones Chronicles 5.1/9	29. Evening Shade 8.7/16	15. Fresh Prince 10.9/20	29. Fox Night at the Movies—Bonnie & Clyde: The True Story 8.7/15
8:30		21. Major Dad 9.5/16	8. Blossom 11.6/20	
9:00	73. FBI: Untold Str 5.5/9	9. Murphy Brown 11.5/19	34. Powers That Be 8.4/14	
9:30	78. '92 Vote—Republican National Convention 5.3/10	69. Campaign '92—Republican National Convention 5.6/10		
10:00			80. Decision '92—Republican Convention 5.2/10	
10:30				
TUESDAY	10.3/18	7.0/12	5.3/10	NO PROGRAMING
8:00	13. Full House 11.2/21	18. Rescue: 911 10.0/18	76. Quantum Leap 5.4/10	
8:30	6. Step By Step 12.1/21			
9:00	2. Roseanne 15.5/26	49. Freshman Dorm 7.1/12	61. Reasonable Doubts 6.2/10	
9:30	5. Arresting Bhvr 12.4/21			
10:00	73. '92 Vote—Republican National Convention 5.5/11	91. Campaign '92—Republican Convention 3.9/7	87. Decision '92—Republican Convention 4.4/8	
10:30				
WEDNESDAY	7.7/13	6.1/12	8.9/15	10.1/17
8:00	49. Wonder Years 7.1/13	56. CBS Special Movie—The Dream Team 6.7/13	9. Unsolved Mysteries 11.5/21	13. Beverly Hills 90210 11.2/20
8:30	43. Doogie Howser 7.7/13			
9:00	12. Home Improvmt 11.3/19		16. Seinfeld 10.5/17	28. Melrose Place 8.9/15
9:30	21. Arresting Behav 9.5/16		31. Wings 8.6/14	
10:00	80. '92 Vote—Republican National Convention 5.2/10	85. Campaign '92—Republican Convention 4.8/9	69. Decision '92—Republican Convention 5.6/10	
10:30				
THURSDAY	6.6/12	6.3/12	8.2/15	9.0/16
8:00	58. Who's the Boss? 6.6/13	34. Top Cops 8.4/16	48. A Diffrnt World 7.3/14	23. Simpsons 9.3/18
8:30	63. Growing Pains 6.0/11		24. Cosby 9.2/17	54. Parker Lewis 6.9/13
9:00	52. '92 Vote—Republican National Convention 7.0/13	67. Campaign '92—Republican National Convention 5.7/10	4. Cheers 12.5/22	19. Beverly Hills 90210 9.9/17
9:30			52. Decision '92—Republican National Convention 7.0/13	
10:00				
10:30				
FRIDAY	10.2/21	7.0/15	7.2/14	5.3/11
8:00	17. Family Matters 10.1/22	69. Driving Miss Daisy 5.6/12	39. Matlock 7.9/16	69. America's Most Wanted 5.6/12
8:30	20. Step By Step 9.7/20	76. Major Dad 5.4/11		
9:00	25. Dinosaurs 9.1/18	42. CBS Friday Movie—Baby of the Bride 7.8/16		73. Sightings 5.5/11
9:30	32. Perfect Strangers 8.5/17			89. Rachel Gunn, R.N. 4.3/8
10:00	7. 20/20 11.8/24		67. I'll Fly Away 5.7/11	
10:30				
SATURDAY	5.4/11	5.5/12	7.1/15	6.4/14
8:00	87. ABC World of Discovery 4.4/10	80. CBS Saturday Movie—Lucy & Desi: Before the Laughter 5.2/11	47. Golden Girls 7.4/17	56. Cops 6.7/16
8:30			60. Powers That Be 6.3/14	36. Cops 2 8.3/18
9:00	86. Human Target 4.6/9		45. Empty Nest 7.6/16	59. Code 3 6.4/13
9:30			45. Nurses 7.6/15	90. Vinnie & Bobby 4.0/8
10:00	49. The Commish 7.1/15	63. Jake and the Fatman 6.0/13	55. Sisters 6.8/14	
10:30				
SUNDAY	6.4/11	14.4/26	7.7/15	6.4/12
7:00	78. Life Goes On 5.3/11	3. 60 Minutes 13.7/29	66. Secret Service 5.9/13	93. Bill & Ted 3.3/7
7:30				92. True Colors 3.8/8
8:00	32. Am Fun Home Vid 8.5/16	9. Murder, She Wrote 11.5/21	27. I Witness Video 9.0/17	36. In Living Color 8.3/16
8:30	39. Am Fun People 7.9/14			39. Roc 7.9/14
9:00	63. ABC Sunday Night Movie—The Perfect Tribute 6.0/10	1. CBS Sunday Movie—Good Night, Sweet Wife 16.1/28	38. NBC Sunday Night Movie—Tremors 8.0/14	25. Married w/Childn 9.1/16
9:30				43. Herman's Head 7.7/13
10:00				62. Down the Shore 6.1/10
10:30				84. Down the Shore 5.0/9
WEEK'S AVGS	7.3/14	8.0/15	7.5/14	7.5/14
SSN. TO DATE	11.1/19	12.3/21	11.7/20	7.5/13

RANKING/SHOW (PROGRAM RATING/SHARE) · *PREMIERE · SOURCE: NIELSEN MEDIA RESEARCH · YELLOW TINT IS WEEKEND OF THIS RATI

ALL IN THE FAMILY

Jacor Communications has asked the FCC to rescind its July 24 transfer of control of Todd Paxson's WUVU(FM) St. Augustine, Fla., to his father, Lowell (Bud) Paxson, creator of the Home Shopping Network, alleging a prima facie violation of both the current and proposed multiple-ownership rules. Bud Paxson owns WROO(FM) Jacksonville, Fla., and has a time brokerage agreement with (as well as an application to buy) WAIA(FM) St. Mary's, Ga. The signals of both stations overlap that of WUVU. Jacor, which owns WQIK-AM-FM in the market, had earlier challenged the Paxsons' holdings, alleging that Todd was acting as a front for his father. In an apparent attempt to remedy any multiple ownership problem, Paxson, as "emergency temporary guardian" of Todd, is now seeking to transfer control of WUVU to a second son, Devon (see "For the Record"). Devon's attorney, Richard Swift, said the deal "shouldn't be a problem at the commission." But Jacor's attorney, Marissa Repp, said the broadcast group may challenge that deal as well. "All we want is a level playing field," she said. **–JG**

and is also receiver for KKAM(AM)-KBOS(FM) Fresno-Tulares, Calif., which recently filed assignment of license. **Buyer** is controlled by Daniel J. Prodanovich and Michael Nicassio, executives at rep firm Eastman Radio. KIST is fulltimer with oldies format on 1340 khz with 1 kw. KMGQ has AC format on 106.3 mhz with 365 w and antenna 879 feet above average terrain. *Broker: Media Services Group.*

WGAM(AM)-WRSI(FM) Greenfield, Mass. □ Sold by Robert J. Maccini, receiver for Howard Communications Corp., to Radio Skutnik Inc. for $500,000. **Seller** is media broker and has no other broadcast interests. **Buyer** is headed by Edward Skutnik, original owner of stations prior to selling to Howard Communications in 1988; he is currently general manager of stations. WGAM has AC format on 1520 khz with 10 kw day. WRSI has classic rock-AOR format on 95.3 mhz with 320 w and antenna 780 feet above average terrain. *Broker: Media Services Group.*

KDEF(AM)-KUCU(FM) Albuquerque, N.M. □ Sold by Chapman Children's Trust to Braiker Broadcasting for $1 million. **Seller** is principally owned by George Chapman and A.C. Smith trusts and has no other broadcast interests. **Buyer** is headed by Iva. Braiker and owns KOLT-FM Santa Fe. KDEF has all-sports format on 1150 khz with 5 kw day and 500 w night. KUCU has country format on 107.1 mhz with 50 kw and antenna 304 feet above average terrain. *Broker: Kalil & Co. Inc.*

WSAR(AM) Fall River, Mass. □ Sold by Quality Radio Corp. to Bristol County Broadcasting Inc. for $440,000. **Seller** is headed by Norman Knight, who is also licensee of WGIR-AM-FM Manchester and WHEB-FM Portsmouth, both New Hampshire; WEZF(FM) Burlington, Vt., and WTAG (AM)-WSRS(FM) Worcester, Mass. **Buyer** is headed by Robert S. Karam and is principal in licensee of WHTB(AM) Fall River, Mass. WSAR is fulltimer with news, talk format on 1480 khz with 5 kw.

WVNJ(AM) Oakland, N.J. □ CP sold by Rama Communications Group Inc. to Bursam Communications Corp. for $350,000. **Seller** is headed by Salvatore Borrelli, and has no other broadcast interests. **Buyer** is headed by Howard Warshaw (25%) and Marvin B. Kosofsky (50%), and is licensee of four AM's and three FM's. Kosofsky also has interests in Jacor Communications, licensee of six AM's and five FM's. WVNJ is assigned to 1160 khz with 10 kw day and 2.5 kw night.

PROPOSED STATION TRADES

By volume and number of sales

This Week:

AM's □ **$2,518,000** □ **6**

FM's □ **$4,747,500** □ **5**

AM-FM's □ **$3,185,500** □ **6**

TV's □ **$100,000** □ **1**

Total □ **$10,551,000** □ **18**

1992 to Date:

AM's □ **$139,602,163** □ **152**

FM's □ **$287,193,909** □ **166**

AM-FM's □ **$220,329,846** □ **110**

TV's □ **$1,199,401,620** □ **41**

Total □ **$1,846,527,538** □ **469**

For 1991 total see Jan. 27, 1992 BROADCASTING.

CLOSED!

WEVU-TV, Ft. Myers, Florida from **The Home News Company,** owned by the Boyd Family, to **FCVS Communications,** Walter K. Flynn, President.

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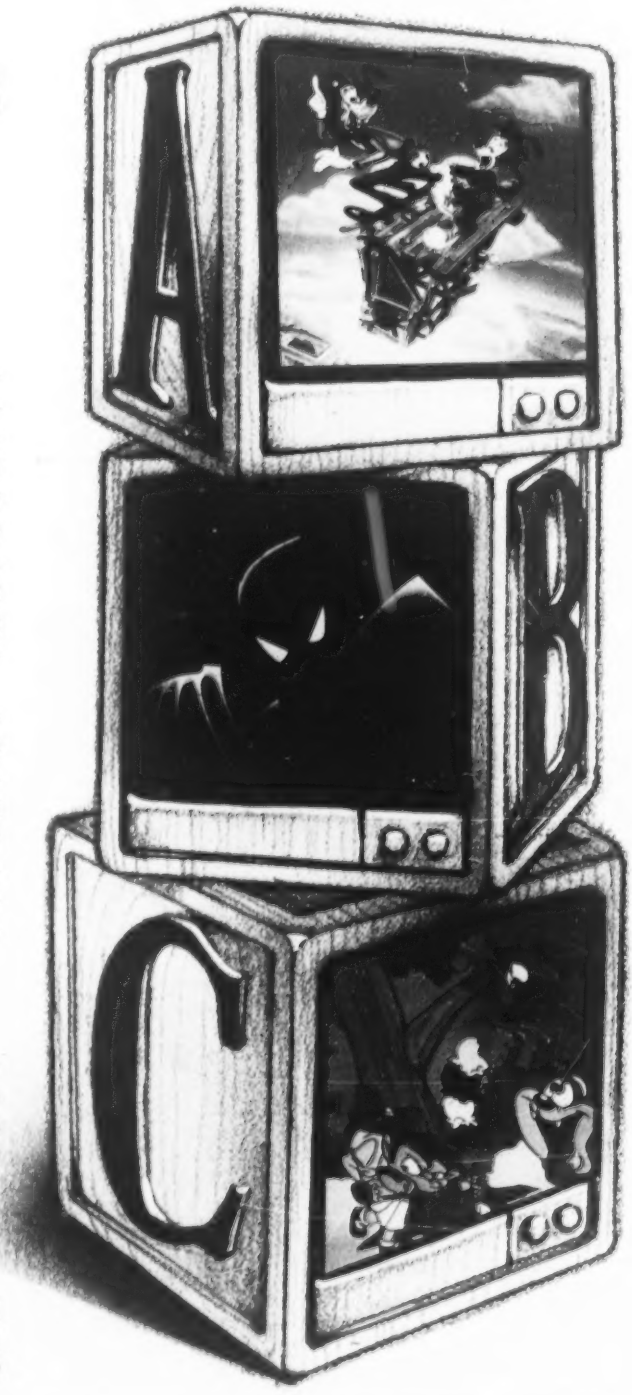
Children's TV



MAJORS USE BLOCKS TO BUILD AUDIENCE

Smaller syndicators jockey for remaining time period availabilities

By Mike Freeman

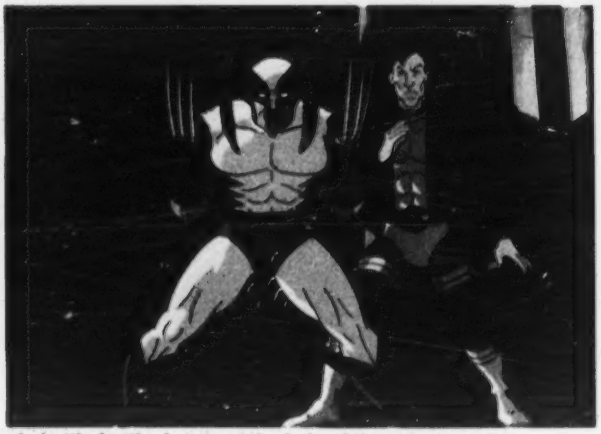
When the Fox Children's Network expands to a two-hour cartoon block—with Warner Bros. Animation the majority program supplier—for the first time next month, the anticipated broadcast realignment of the lucrative weekday afternoon (3-5 p.m.) time periods will leave FCN and Buena Vista Television's *Disney Afternoon* block to carve out at least three-quarters of the kids viewing pie, with smaller independent suppliers battling for the remaining fringe availabilities.

A number of inventive studio and independent animation suppliers are devising market strategies to win over the remaining independent and affiliate general managers who are not carrying Disney or FCN programing in early fringe. Some suppliers have come to the realization that mornings—considerably less lucrative than afternoons—may be the only weekday daypart not yet leveraged by the majors.

Majors and major dollars

Warner Bros. Domestic Television Distribution's output deal guarantees Fox Children's Network affiliates that they'll be beneficiaries of established library product like *Tiny Toons* and newly produced product such as this season's highly anticipated *Batman* series, but other animation suppliers say that unfairly locks them out of those stations.

"Some smaller boutique animators may find it difficult to finance the 65 episodes needed for stripping," says Jean MacCurdy, senior



Claster's 'Conan the Adventurer' (l) and Saban's 'X-Men' prepare to do battle for the hearts and minds of the younger set.

vice president and general manager of Warner Bros. Animation, the revamped production division responsible for all Warner Bros. cartoon product. "But certainly Fox has indicated it would spin off programing from Saturday mornings [from independent producers] for the weekday schedule...if the program proves successful."

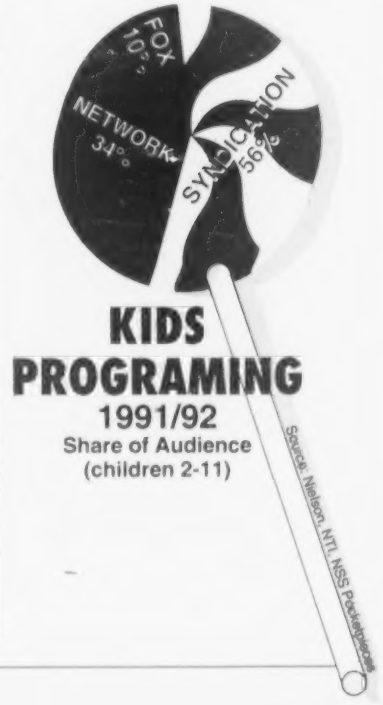
One of the primary reasons MacCurdy says Warner Bros. sought out the FCN output deal was the "high amount of front-end investment" to launch a 65-episode-plus animated strip, which she says requires $400,000-500,000 per episode for a "quality Warner Bros. cartoon" and up to $600,000 for the highly touted *Batman* series.

The much-hyped entry of *Disney Afternoon*'s newest series spoke, *Goof Troop*, which ties in with the 60th birthday of Goofy, had Walt Disney Animation President Gary Krisel suggesting the studio had upped its per-episode production commitment to the $500,000-600,000 range. "We're so critical of what we produce, the problem is that we can't produce as many series as we can sell [in syndication]," Krisel says. "The competition for quality is what has driven the animation business for the last five years. As long as kids dictate what quality programing is, independently conceived series like *Teenage Ninja Mutant Turtles* [from Group W Productions and Murakami Wolf Swenson] can also flourish in a free market."

Consortium concept: savior for majors and indies?

One of the independent suppliers to emerge in the first-run syndication market is Zodiac Entertainment. Zodiac's director of production and creative development, Peter Keefe, says the company is toying with the concept of offering a "consortium" marketing concept, in which stations would serve as "profit participants" on a series venture in return for providing quality weekend time periods and upgrading the series into strip syndication a season or two later. Besides receiving the minimum three-minute local barter split, Keefe said stations would also receive a designated percentage from a compensation pool.

The consortium concept is likely to be tested by fall 1993 or 1994 with a series that revolves around "genetic engineering and dinosaurs," Keefe said of a project now in development. "If we can turn stations into hunters as well as farmers, this [the consortium plan] could be a chance for an independent to play hardball with the majors because they have a revenue-sharing deal with Zodiac, which they can use for negotiating leverage," says Keefe, whose company currently distributes the animated strip *Widget* and weekly *Mr. Bogus* series. "It would also enable us to do business on a level playing field with the majors."



Actually, some of the major studios have been employing or are planning to employ the consortium concept. Warner Bros. Domestic Television Distribution is using it for its two-hour Prime Time Network block. MCA's two-year-old Universal Cartoon Studios is looking to aggressively break into the first-run syndication market. Jeff Segal, president of Universal Cartoon Studios and its parent MCA Family Entertainment division, says that one of two unspecified strips in development for 1993-94 will be offered within a similar consortium plan.

"The marketing plan will be boutique-designed to take into account the realities of the marketplace," says Segal, whose division is producing animated series *Back to the Future* for ABC and *Fievel's American Tail* for CBS. "We have to be sharpshooters to pick off [early fringe] time periods we can get into. Certainly, we'll have to elbow our way in."

Another major Hollywood studio, Columbia Pictures Television Distribution, is looking to enter the children/teen market with the weekly, live-action first-run *Beekman's World* (see story, page 17).

Library buys: Turner's passkey

Another major supplier, Turner Program Services, is looking to expand its

presence in syndicated kids fare via parent Turner Entertainment Co.'s acquisition of Hanna-Barbera Productions (including library series staples like *Yogi Bear*, *The Flintstones* and *The Jetsons*) and its longtime ownership of MGM's former library (which includes classic pre-1950 Warner Bros. cartoons). While it is expected that much of that library product will be exploited on Turner's 24-hour cable Cartoon Network, TPS syndication president Russ Barry says he and H-B President David Kirchner are conducting creative planning meetings for the 1993-94 season to "explore" opportunities to develop animated series based on characters from the library.

Next month, TPS will also relaunch the two-hour *Funtastic World of Hanna-Barbera* weekday morning block, which will feature new episodes of *Robin Hood* (from Cinar Productions of Canada) and H-B's *Pirates of Blackwater*, in addition to existing episodes of *Yo, Yogi* and *Don Coyote*.

Independent suppliers chase new opportunities

Although other independent suppliers have publicly expressed concern that Fox Children's Network would be a closed shop (in light of Warner Bros.' output deal), Saban Entertainment and DIC Enterprises, two of the more established independent cartoon producers, have series cleared on FCN's Saturday morning schedule. "There are deals that can be struck with Fox and Turner, but with the majors chewing up time slots, it has forced us and other independents to be more innovative in our deal-making," said Haim Saban, chairman and CEO of Saban Entertainment.

Outside distribution deals have also been successfully mounted by Saban and DIC. Both animators have signed domestic distribution deals with Bohbot Communications: Saban, with *Around The World in 80 Dreams* for weekly syndication next season, and DIC, with *Sonic the Hedgehog*—based on the Sega video game—being readied for stripping in 1993-94.

Claster Television, sticking to its traditional ties to the syndication marketplace, is distributing *Stunt Dawgs*, which is being produced by DIC's Rain Forest production division, for stripping beginning this September. Company President John Claster estimated that 22 of the 83 stations (81% of the U.S.) clearing the animated half-hour are non-Fox affiliates, a possible sign that network affiliates in the medium to smaller markets are becoming increasingly interested in counterprograming adult early fringe programing on affiliates.

"I think the coming season could be a watershed year for kids programers," Claster said. "The kids upfront [national advertising sales] market was very strong, so affiliates will be taking a good hard look at the revenue and rating returns to see if there is a continuing growth curve."

Claster will also be introducing a new weekly cartoon, *Conan: The Adventurer*, from Sunbow Productions, which has been sold in 103 markets.

And Gunther-Wahl Productions, an emerging independent founded by veteran animators Lee Gunther and Michael Wahl, is co-producing a new fall 1992 syndicated strip, *The Adventures of T-Rex*. Wahl, president of the Los Angeles-based animation house, says Creativite Et Developpment of France and Kitty Films of Japan are co-venture producers of the series. All American Communications has been retained as domestic distributor.

G-W is also producing (with King World Productions) the Saturday morning series *The C.O.W.-Boys of Moo Mesa* for ABC this fall. ■

DIC TARGETS TWEENS AND TEENS

DIC Enterprises, traditionally known as a producer of children's programing, is looking to branch out into the teen and adult viewing markets. DIC president and founder Andy Heyward says he is working with Guess Jeans founder George Marciano on an early fringe "infotainment" magazine strip geared to kids and teens—or what he calls the "tween" and "*90210*" audience—for the 1993-94 season. The strip will be produced by DIC's Rain Forest Productions division, which is headed by President Kevin O'Donnel. Heyward identified Western International Syndication as domestic distributor (and equity partner) on *Guess*.

Rain Forest is also developing a series of quarterly sports interview specials (possibly starting in the first quarter of 1993) to be hosted by NBC Sports commentator Marv Albert, who is the play-by-play voice of the New York Knicks and New York Rangers. Turner Program Services will serve as domestic distributor. —MF

NETWORKS MAKE BIG PLAY FOR LITTLE VIEWERS

Children's TV is at its most tumultuous and competitive in recent memory as networks and Fox vie for little pitchers with big wallets

By Steve Coe

This is arguably the most tumultuous period for children's programing in the broadcast networks' history. The big three and now Fox are competing for younger viewers in the most competitive environment in memory, with the continued growth of cable and the lock that syndicated fare holds on weekday schedules.

Add the impact of children's home videos, and the problems the networks are facing on Saturday morning closely parallel the headaches they have been experiencing in prime time with viewer erosion due to younger, more aggressive players. Not only are the broadcast outlets being buffeted by an expanding number of competing entities, the networks are experiencing sea changes in how they compete among themselves.

NBC finds reality in 'California Dreams'

Intrepid terrapins return for CBS

Live action for NBC

Posing the biggest disruption in the Saturday morning arena is NBC's decision this season to effectively abandon the traditional 2-11-year-old viewer and target the older kids and teens with live-action programing. The decision was one that had been rumored about since the early 1980's but was delayed unexpectedly by the network's five-year success with *The Smurfs*, the top-ranked Saturday morning series for three years. NBC's decision leaves ABC, CBS and Fox to divvy up the 2-11 audience, to which nearly all advertising on Saturday morning is geared.

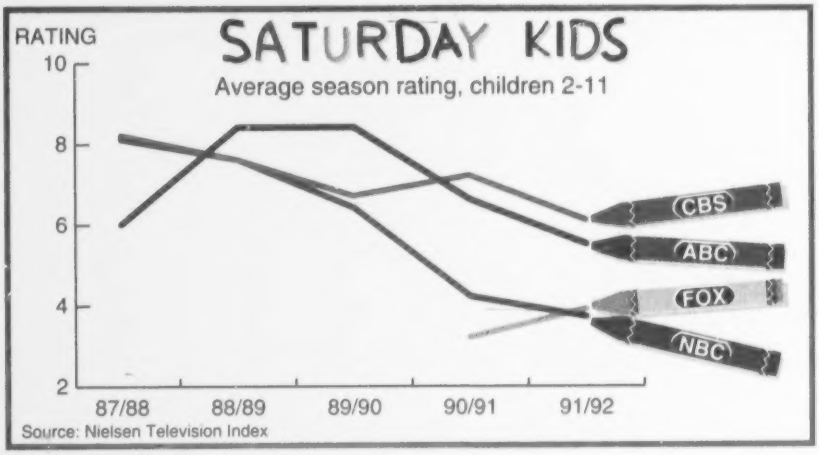
NBC's move away from the traditional Saturday morning audience has a twofold benefit for the network. Not only is their lineup of live-action programing less expensive than a full slate of animation, but it also positions NBC as the only network targeting an older audience in that daypart. NBC says the strategy is bringing in new advertisers. "We're very happy with the reaction from advertisers to our new schedule," says Linda Mancuso, vice president, children's and family programs, NBC Entertainment. "Kids and teens has been a strong market this year. In the past, advertisers never played to 12-17-year-olds. Now we'll give them that opportunity," she says. Clothing retailers, hair-care products and personal-product advertisers are among the new advertisers pitching on the network schedule, according to Mancuso.

The advertising environment on Saturday morning overall has never been healthier, according to many observers. One network source said although the number of kids advertising spots overall in the daypart has decreased—due to the FCC's ad limits and NBC's removal of two hours to make room for *Saturday Today*—advertising spending as a whole has increased. Not only are the traditional advertisers spending more, but new advertisers are coming to the daypart with the realization that kids have more spending power as well influence over their parents' spending habits. Fast-food advertisers, for example, increased their spending approximately 64% in this year's upfront versus last year, for a total of $40 million. New advertisers in that category include Pizza Hut and Little Caesars.

In addition to the new target audience, which NBC has been cultivating for the past few years with its highly successful live-action *Saved by the Bell*, the network has shaved two hours off its Saturday schedule to program *Saturday Today*. The debut of the weekend version of *The Today Show* on Aug. 1 averaged a 2.9 rating and 15 share, making NBC number one from 8-10 a.m. However, since then the show has taken a steady, downward turn, scoring a 2.7/13 and 1.9/10 in its two airings following the debut.

Mancuso says that when the network began discussing scheduling the two-hour *Saturday Today*, "it was disappointing because you always want to come up with a winning schedule. But it was a logical decision." The move away from 2-11-year-olds also made sense she says. "Only the *Saved by the Bell* block worked for us last year," says Mancuso. "When you look at all the animation available to kids, it didn't make sense for us to continue to go after that audience but rather go after our strength, which is live action."

Mancuso acknowledges this year's schedule is a "leap of faith" in that NBC is going from an almost equal mix of animation and live-action last season to this year's slate consisting entirely of live-action programing. "But," she says, "when you look at *Saved by the Bell*'s numbers it shows it's not cooling off." NBC is so confident of the continued popularity of the four-year show it has scheduled *California Dreams* from Peter Engel Productions, which produces *Saved*, as the lead-out to the first half-hour of



Saved. In addition, the network has developed and will air a two-hour prime time movie based on *Saved by the Bell*, scheduled to air on Nov. 15.

The animated bunch

While NBC repositions itself, Fox executives are contending that the emergence of the fourth network as a player in kids programing will make it exceedingly more difficult for ABC and CBS. Fox not only competes directly with the networks on Saturday morning but also has a Monday-through-Friday morning and afternoon block that the network uses to promote its Saturday lineup. "I'm able to put a non-presold idea on Saturday morning and promote it Monday through Friday, generate excitement for it and reach more of an audience than the networks can in a month," says Margaret Loesch, president, Fox Children's Network.

"They do have an advantage," admits Jennie Trias, vice president, children's programs, ABC Entertainment, referring to Fox's promotional abilities. "Monday through Friday they can promote the heck out of their Saturday schedule and we beg like heck to get a spot in prime time." CBS's Judy Price, vice president, children's programing and daytime specials, CBS Entertainment, concurs, calling Fox's cross-promotion capability "a tremendous advantage." Price also notes another advantage: "They don't have to carry those big sports packages that cause so many pre-emptions in our schedule. We have baseball now, which pre-empts about half of our Saturday morning programing on the West Coast. We have to be stronger in our schedule to overcome that."

Fox is not entering the fray tepidly, earmarking more than $30 million for the soon-to-debut *Batman: The Animated Series*, which airs at 4:30 p.m. Monday through Friday. "*Batman* will be the single most expensive 65-episode order of an animation series ever," says Loesch. "All of the money will be going on the screen. If it doesn't succeed we'll have the most expensive bomb," she adds.

Loesch also believes that if the series does succeed the programing on the other networks will be affected. "I think you'll see a little swing of the pendulum if we're successful. In recent years, with the exception of *Ninja Turtles*, shows have tended to be comedies," she says. "If *Batman* is as successful as we think, you'll see more action/adventure to balance other networks' schedules."

Fox is confident enough in the success of the show that several *Batman* specials will be scheduled in the fall on Saturday morning to give that lineup some additional sampling. However, even with the expected draw of a *Batman* cartoon and their ability to cross-promote, Loesch says there is still cause for concern. "We'll be going up against some powerhouses. ABC has *The Addams Family* and *Goof Troop*, which Disney can cross-promote in syndication. And CBS's *Ninja Turtles* is back for another year. Even with our six-day-a-week schedule, a lot of kids still don't look to Fox stations for kids programing."

ABC and CBS, neck-and-neck in the race for number one on Saturday morning, both contend they remain committed to the 2-11 viewer. "Corporately, we've said ABC has no intention of getting out of the kids business," says ABC's Trias. "I would imagine, however, that both ABC and CBS will be keeping a close eye on NBC, especially if they attract viewers and advertisers with their news," she says. While acknowledging ABC has several projects in development that will cater to older kids—including a live-action, older-skewing project being developed by Henson Productions—Trias insists the focus will remain on 2-11 and 6-11. "All of our advertisers are geared to those groups, so that's who we program for. We're not going to turn our schedule completely over to an older audience." ■

PBS EYES SATURDAY MORNING

Sometimes lost in the fray of children's programing is PBS, which currently does not provide kids programing on Saturday morning. However, with NBC's decision to relinquish younger viewers, some PBS stations have expressed a desire to add Saturday morning to their Monday-through-Friday and Sunday lineups, according to Kathy Quattrone, PBS vice president, programing. For now, however, Quattrone says PBS will continue to focus on Monday through Friday and its target audience of preschoolers. To that end, Quattrone said, 18 months ago PBS began a renewed campaign to attract preschool-age viewers: "The effort has already begun to pay off, with preschool targeted programing showing a 25% increase over last year. We brought in new programing to complement what we had, and that helped." Last year, PBS commissioned three new series aimed at younger viewers, hoping to renew one or two of the projects. *Shining Time Station*, *Lamb Chop's Play Along* and *Barney and Friends* were rotated in the same time period, and Quattrone said viewers called in after each series' run had ended and asked that it return.

The development and funding for programing aimed at preschool-age viewers have not slowed. Just two weeks ago, the Corporation for Public Broadcasting agreed to commit up to $4.5 million to fund the first season of *The Puzzle Factory*, produced by Lancit Media Productions. —SC

CABLE EAGER TO ATTRACT SMALL AUDIENCES

Wired world looks to tap into $70 million in advertising to children

By Rich Brown

Cable programers can't seem to get enough kids programing these days. Many of the established cable networks are trying to boost their kids offerings in prime time and elsewhere, while some of the newcomer networks—such as Sci-Fi Channel and The Cartoon Network—are looking to do the same.

At this point, more than 70% of all TV programing created for kids appears on cable TV, according to the National Cable Television Association. In the national marketplace, a sizable 52% of the total gross rating points for kids programing comes from cable, says Jon Mandel, senior vice president, Grey Advertising. According to Mandel, advertising revenue for kids programing on cable will total about $70 million this year and should grow to about $115 million next year.

"Finally, Madison Avenue has woken up to the fact that kids influence $160 billion a year of purchases and spend $10 billion a year on their own," says Geraldine Laybourne, president, Nickelodeon, among the cable networks that have known the strength of children's programing for several years. "Kids are deciding where they are going to take their vacation. Their parents are overworked. The kids have more economic power than ever before."

That has translated into a boost in ad spending on Nickelodeon by sponsors representing everything from pet food to fast food. Nickelodeon now regularly features ads from Burger King, Wendy's, Pizza Hut and McDonald's, a far cry from the days when McDonald's was the only fast-food sponsor on the network.

It was not all that long ago that 60% of all children's viewing went to broadcast network TV, says Laybourne. Due in part to the growing strength of cable and syndication, she says, the three broadcast networks now attract only about 14% of all kids' viewing, while cable is attracting about 60% of the pie.

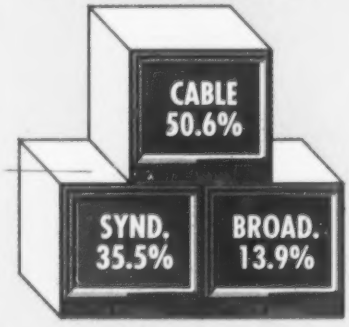
Nickelodeon

Nickelodeon, which initially targeted children ages 2-5, is expanding its base to include ages up to 15-year-olds. The "tweens" are among those being addressed with Nickelodeon's recently launched SNICK, a heavily promoted two-hour block of shows designed to target what the network's executives describe as an underserved young audience on Saturday nights. Featured in the prime time block are returning series *Clarissa Explains It All* and the animated *The Ren & Stimpy Show* as well as newcomers *Roundhouse*, a variety show, and *Are You Afraid of the Dark?*, a horror/suspense anthology series from the Cinar Group of Montreal.

The new shows are among more than a half-dozen other new series coming to Nickelodeon in upcoming months (BROADCASTING, Aug. 17).

KIDS AND CABLE

Total viewing of children ages 2-11 for second quarter 92



Source: A.C. Nielsen

The Cartoon Network

Prime time will also be a key target for Turner Broadcasting's upcoming Cartoon Network, the 24-hour cartoon channel set to debut Oct. 1. Cartoon Network executives are quick to point out that although Nielsen figures show that the highest levels of People Using Television for kids ages 2-11 are between 8 p.m. and 11 p.m., there currently is no regularly scheduled cartoon programing available during that time.

The Cartoon Network will target both baby boomers and kids with a prime time block featuring *The Flintstones*, *The Jetsons* and classic Warner Bros. cartoons. As it will be doing with most of its programing during the day, The Cartoon Network will strip the shows to help younger viewers develop a familiarity with the many classic cartoon characters in its library.

"We feel we are introducing kids to a lot of the characters for the first time," says Betty Cohen, executive vice president, The Cartoon Network.

TNT and WTBS

Among the cable networks competing with The Cartoon Network for young viewers will be Turner-owned networks TNT and superstation WTBS-TV Atlanta, which both use cartoons to attract kids. TNT provides morning and afternoon cartoon blocks includ-

NEW LIFE FOR SOME FAMILIAR FACES?

The Hearst Corp.'s long-ago purchase of the King Features Syndicate, with its library of *Popeye* and other cartoon shorts, has its Hearst Entertainment syndication and production division pondering a number of ways to exploit its stable of marquee cartoon characters. Bill Kunkel, senior vice president and general manager of Hearst Entertainment Distribution, says the company is mulling the development of animated series based on its newspaper comic strip characters Betty Boop, Beetle Bailey, the Phantom and Hagar, all of which have not been animated before. "We would have to put a contemporary spin on some of the older characters to make them play today," Kunkel says. "Betty Boop could be a Madonna and Beetle Bailey could be a hero from Desert Storm...something like that." Kunkel says the company may forgo the syndication route for a cable licensing deal. Such a deal could be in the offing for the 320 episodes of *Popeye* shorts with Turner, which also owns some *Popeye* cartoons from its purchase of the MGM library in 1986. **—MF**

ing *Bugs Bunny* and *Popeye*; TBS offerings include *Tom & Jerry* and *The Flintstones* in the morning and afternoon, as well as Sunday runs of Turner's original animated series, *Captain Planet*. Premiering this fall on TBS will be a new series, *News for Kids*, which will borrow from Turner's news resources to create a weekly half-hour news show aimed at kids ages 9-13.

The Family Channel

The Family Channel this fall plans to expand its animated offerings by five hours per week to accommodate the growing kids business. Among the channel's kids offerings, its Saturday morning *Funtown* animated block has seen its ratings double to a 1.2 among kids 2-11 since its debut in late 1990. Original production aimed at kids on Family includes the prime time animated series *The Legend of Prince Valiant*, from Hearst Entertainment Distribution, which has received an order of 39 additional half-hours for the upcoming season.

"Ad budgets in the kids category have almost doubled over the last two years," says Paul Krimsier, Family programing vice president. At least one factor contributing to cable's growth in the category is the loss of kids programing on NBC on Saturday mornings, he says.

USA Network

USA Network, which currently provides its *Cartoon Express* block of programing weekdays (7-10 a.m. and 6-7 p.m.) and Sunday mornings, will add *The Real Ghostbusters* and *G.I. Joe* to its animation lineup this fall. USA plans to further tap into the burgeoning children's market by producing its own first-run animated product, possibly as early as fall 1993. The network this fall will be introducing new cartoon characters interstitially during its animation blocks in hopes of developing some of those characters into original series.

"We're very enthusiastic about the category," says USA's David Kenin, executive vice president, programing, whose experience in programing for kids should prove helpful in attracting younger audiences to the company's new Sci-Fi Channel. Among kids shows on the new network will be sci-fi cartoon blocks on weekdays (7-9 a.m.) and Sundays (8-10 a.m.).

Virtually all of the cable networks offer some kind of children's programing, as outlined in a new guide to the genre, *Kids and Cable*, just issued by the NCTA. Discovery Networks' The Discovery Channel and The Learning Channel, for example, will look to further tap into the kids category with specially designed programing blocks beginning early next year.

Pay programing

Among the pay TV services, The Disney Channel dedicates its mornings and afternoons to children, with such series as *Mickey Mouse Club* and *Kids Incorporated* as well as such miniseries as *Heidi*, produced by Harmony Gold. Showtime offers more than 15 hours of family programing each week, including regular series *Shelly Duvall's Bedtime Stories* and *We All Have Tales*. HBO presents an hour of children's programing every morning at 8 a.m. ET and a variety of regularly scheduled series including *Pinocchio* and *The Adventures of Tintin*. ■

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CHILDREN'S TELEVISION WORKSHOP

liams seeks 102.9 mhz; 3.7 kw; ant. 124 m. Address: 7606 Harold Avenue, Gary, IN 46403. Applicant is permittee of WSMK(FM) Buchanan, MI. Filed Aug. 6.

■ **Edinburg, IN** (BPH920806MD)—McLean County Broadcasters Inc. seeks 102.9 mhz; 6 kw; ant. 100 m. Address: P.O. Box 1970, Martinsville, IN 46151. Applicant is headed by David Keister, and is licensee of WRXZ(FM) LeRoy, IL. Keister also has interests in two AM's and three FM's. Filed Aug. 6.

■ **Los Alamos, NM** (BPH920813MC)—La Voz Broadcasting Co. Inc. seeks 107.5 mhz; 100 kw; ant. 320 m. Address: 2636 Ash, Santa Fe, NM 87504. Applicant is headed by Celina V. Gonzales, and is licensee of KSWV(AM) Santa Fe, NM. Filed Aug. 13.

■ ***Williamston, SC** (BPED920811MA)—Nazareth Communications Inc. seeks 88.5 mhz; 50 kw; ant. 91 m. Address: P.O. Box 17843, Greenville, SC 29606. Applicant is headed by B.H. Bridges Jr., and has no other broadcast interests. Filed Aug. 11.

■ ***Crossville, TN** (BPED920810MA)—The Moody Bible Institute of Chicago seeks 89.3 mhz; .5 w-V; ant. 425.2 m. (see Murfreesboro, TN, below). Filed Aug. 10.

■ ***Murfreesboro, TN** (BPED920811MB)—The Moody Bible Institute of Chicago seeks 91.7 mhz; 1 kw; ant. 275 m. Address: 820 N. LaSalle Drive, Chicago, IL 60610. Applicant is headed by Joseph M. Stowell, and also seeks FM at Crossville, TN (see above). It is licensee of 5 AM's and 11 FM's. Filed Aug. 11.

Actions

■ **Flagstaff, AZ** (BPED910102MB)—Granted app. of Joy Public Bcg. Corp. for 89.9 mhz. Address: 5712 Mass. Ave., Bethesda, MD 20816. Applicant has no other broadcast interests. Action Aug. 13.

■ **Wickenburg, AZ** (BPH911218MA)—Granted app. of Circle S Broadcasting Co. Inc. for 93.7 mhz; 1.4 kw; ant. 201 m. Address: 1201 North Tegner, Wickenburg, AZ 85385. Applicant is headed by Harold R. Shumway, and is licensee of KTIM(AM) Wickenburg, AZ. Action Aug. 6.

■ **New London, NH** (BPH911121MD)—Granted app. of Koor Communications Inc. for 99.7 mhz; .84 kw; ant. 187 m. Address: RR1 Box 249, Newport Rd., P.O. Box 2295, New London, NH 03257. Applicant is headed by Robert L. Vinikoor, and is licensee of WNTK(AM) Newport, NH. Action Aug. 12.

■ **New London, NH** (BPH911121ME)—Dismissed app. of Sunapee Lake Broadcasting for 99.7 mhz; 3 kw; ant. 100 m. Address: P.O. Box 69, Dover, NH 03820. Applicant is headed by Kolleen Dodge, and has no other broadcast interests. Action Aug. 12.

FACILITIES CHANGES

Actions

FM's

■ **Anchorage, AK** KASH-FM 107.5 mhz—Forfeited and cancelled app. of Community Pacific BCing Co. Ltd. (BPH-870227ND) for CP to change TL: near Meadow Creek and Chugach State Park, Anchorage; change ERP: 100 kw H&V; ant.: 309 m. and make changes in antenna system: 61 21 10 - 149 30 46. Action Aug. 3.

■ **Anchorage, AK** KGOT(FM) 101.3 mhz—Forfeited and cancelled app. of Louis Dearias, receiver (BPH-870227NK) for CP TO change TL: 2 mi. NE of Eagle River, AK, change ERP: 100 kw H&V; ant.: 310 m. and make changes in antenna system 61 20 10 - 149 30 46. Action Aug. 3.

■ **Lonoke, AR** KMZX(FM) 106.3 mhz—Granted app. of Lonoke Broadcasting Inc. (BPH-920210IE) for CP to make changes; change ERP: 50 kw (H&V); ant.: 150 m.; TL: 2.25 km ESE of Blakemore, off State Route 232, Lonoke County, AR; change class to C2 (per MM docket #90-105). Action July 30.

■ **Atherton, CA** KCEA(FM) 89.1 mhz—Granted app. of Menlo-Atherton High School (BPED-890130MF) for CP to make changes; change ant.: 1.53 m.; TL: Bear Gulch Resevior; pet. for recon. filed 6-19-90. Action July 22.

■ **Eureka, CA** KFMI(FM) 96.3 mhz—Forfeited and cancelled app. of Merit Broadcasting (BPH-870302NJ) for CP to change ERP: 100 kw H&V. Action July 31.

■ **Lenwood, CA** KIQQ-FM 104.9 mhz—Granted app. of Eneida Orchard (BMPH-910301IE) for mod. of CP (BPH-880714NP-new station) to make changes to ERP: 1.078 kw H&V; ant. 142 m.; 34 51 20 - 117 02 57. Action July 23.

■ **Mount Shasta, CA** KEDY(FM) 95.3 mhz—Forfeited and cancelled app. of Shasta Cascade Broadcasting Corp. (BPH-860826IJ) for CP to make changes: change TL: 2.1 km SW from top of Everitt Hill, near Mt. Shasta; change ant.: 48 m. 41 17 20 - 122 14 25. Action Aug. 3.

■ **Pacific Grove, CA** KAZU(FM) 90.3 mhz—Forfeited and cancelled app. of Monterey Bay Public B/C Foundation Inc. (BPED-880208IF) for CP to make changes; ERP: 3.7 kw (H&V); change ant.: 159 m. Action Aug. 3.

■ **San Diego** KSON-FM 97.3 mhz—Forfeited and cancelled app. of Jefferson-Pilot Broadcasting Company (BPH-861201ID) for CP to make changes; change TL: Cowles Mountain, San Diego; change ERP: 7.4 kw (H&V); change ant.: 1,074 ft. 32 48 45 - 117 01 52. Action Aug. 3.

■ **Avon, CO** KZYR(FM) 103.1 mhz—Granted app. of Gardiner Broadcast Partners Ltd. (BPH-911126ID) for CP to change class from class A to class C-2 (per docket #88-253). Action July 23.

■ **Oak Creek, CO** KFMU-FM 103.9 mhz—Granted app. of KFMU Ltd. (BPH-920610IG) for CP to make changes; change ERP: 2.28 kw (H&V); ant.: 327 m.; change frequency to 104.1 mhz; change class to C3 (per MM docket #92-5). Action July 31.

■ **Trinidad, CO** KCRT-FM 92.7 mhz—Forfeited and cancelled app. of International State Bank (BPH-850726ID) for CP to make changes; change frequency: 92.5 mhz; change TL: .5 mi W of I-25 and 5 mi. N of center of Trinidad Division; change ERP: 91.2 kw (H&V); change ant.: 1,033 ft.; 37 14 21 - 104 30 52. Action Aug. 3.

■ **Selbyville, DE** WSBL(FM) 97.9 mhz—Granted app. of Anchor Broadcasting Ltd. (BMPH-920513IC) for mod. of CP (BPH-860917MD) to make changes; change TL: 38 25 20 - 75 08 23. Action July 24.

■ **Homestead, FL** WXDJ(FM) 95.7 mhz—Forfeited and cancelled app. of New Age Broadcasting Inc. (BPH-890627ID) for CP to make changes; change ERP: 23.4 kw H&V, ant.: 513 m.; informal objection denied 1-11-90. Action Aug. 3.

■ **Miami** WMCU(FM) 89.7 mhz—Granted app. of Miami Christian College Inc. (BPED-900802IA) for CP to make changes; change ant.: 458 m., change class from C1 to C. Action July 24.

■ **Port St. Joe, FL** WMTO(FM) 93.5 mhz—Granted app. of Claycomb Communications Inc. (BPH-920327IC) for CP to make changes; change ERP: 14.5 kw (H&V); ant.: 204 m.; change to class C2 (per MM docket #91-231). Action July 29.

■ **Vero Beach, FL** WSCF-FM 91.9 mhz—Granted app. of Central Educational BCasting Inc. (BPED-910620MA) for CP to make changes; change ERP: 15.3 kw (H&V); change to class C3, DA pattern.

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

Service	ON AIR	CP's[1]	TOTAL*
Commercial AM	4,969	186	5,155
Commercial FM	4,707	944	5,651
Educational FM	1,557	290	1,847
Total Radio	**11,233**	**1,420**	**12,653**
Commercial VHF TV	557	13	570
Commercial UHF TV	583	164	747
Educational VHF TV	124	4	128
Educational UHF TV	236	10	246
Total TV	**1,500**	**191**	**1,691**
VHF LPTV	466	131	597
UHF LPTV	818	841	1,659
Total LPTV	**1,284**	**972**	**2,256**
FM translators	1,901	390	2,291
VHF translators	2,512	80	2,592
UHF translators	2,406	392	2,798

CABLE

Total subscribers	55,786,390
Homes passed	92,040,450
Total systems	11,254
Household penetration†	60.6%
Pay cable penetration/basic	79%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 92.1 million.
[1] Construction permit. [2] Instructional TV fixed service. [3] Studio-transmitter link.
Source: Nielsen, NCTA and Broadcasting's own research.

Broadcasting In Brief

A group of New York-based unions is funding an economic impact study they hope will demonstrate to the administration of Mayor David Dinkins the importance of the film and broadcast industries to New York. The unions also hope to show that the city may not be doing enough to keep the industries from departing for more economic- and user-friendly sites. The unions have charged that the city has failed to give Hollywood producers the kind of direction, support and incentives they need to produce major projects in New York. The Directors Guild of America persuaded the Writers Guild, Screen Actors Guild and the American Federation of Television and Radio Artists to help fund the study.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Aug. 16. Numbers represent aggregate rating average/stations/% coverage)

1. Wheel Of Fortune	11.3/228/98
2. Jeopardy	9.9/217/98
3. Oprah Winfrey Show	9.1/231/99
4. Star Trek	9.2/229/98
5. Married...With Children	7.3/178/93
6. Entertainment Tonight	6.9/151/96
7. Current Affair	6.8/184/95
8. Cosby Show	6.1/197/97
9. Inside Edition	6.1/147/90
10. Wheel Of Fortune-wknd	6.0/185/91
11. Donahue	5.8/229/99
12. WKRP In Cincinnati	5.4/229/98
13. Baywatch	5.2/157/90
14. Sally Jessy Raphael	5.1/214/98
15. Hard Copy	4.8/177/92

KATZ TO TAP PUBLIC DEBT MARKET

Katz Communications has a profit margin of more than 20%, according to documents filed last week with the Securities and Exchange Commission. The industry's largest, and previously private, rep firm made the filing as part of a proposed $100 million debt offering. Net proceeds from the offering, to be underwritten by Merrill Lynch and Citicorp, will be used to repay existing indebtedness. Along with a renegotiated bank credit agreement, interest rate savings should be roughly $5 million-$6 million, pre-tax, according to Arnold Sheiffer, Katz executive VP-COO.

In last week's filing, Katz said it has 1,600 radio clients with a combined total of $500 million in billings, or about 45% of the industry total. Its TV station clients number 300, with billings of $1.2 billion, or roughly 25% of the industry total. The SEC filing said that Katz believes additional consolidation in the rep business will continue, and Sheiffer told BROADCASTING the offering and financial restructuring will provide Katz with "walking-around money," should it seek additional acquisitions.

Operating results for 1991 were hurt by the recession and Gulf war. Revenue delined 5.9%, to $117.5 million, even with the addition of some major TV and radio clients. But an "aggressive" cost control strategy helped keep cash flow almost even, at $26.5 million. Those cost controls helped cash flow jump for the first six months of 1992, 41.1% to $13.7 million, on a net revenue increase of 14%, to $64.7 million. Revenue in the second half of the year is also expected to increase, especially from TV billings.

According to the filing, James Greenwald, Katz chairman, president and CEO, received cash compensation of $1.2 million in 1991, excluding a bonus of $365,000, which has been deferred until this year. The president of the TV group, Peter Goulazian, received $412,000, excluding a deferred $261,200 bonus, and Kenneth J. Swetz, former president of the radio group, received $367,000, excluding a deferred $251,000 bonus. **–GF**

Fairmont Communications filed a Chapter 11 petition for reorganization last Friday (Aug. 28). A Fairmont spokesperson said the privately held owner of nine radio stations listed about $180 million in liabilities. Major creditors include Marine Midland Bank, the agent for the company's senior lenders, Prudential and Price Communications. The company said its financial problems were largely due to its inability to obtain permanent financing and to its creditors' inability to reach a consensus on restructuring outside of bankruptcy court.

Tele-Communications Inc. Senior VP Robert M. Thomson on Friday sent a letter to Senator Conrad Burns offering a point by point rebuttal to allegations that the company or its executive officers had any illegal involvement with BCCI. Senator Burns suggested the letter would be "helpful" in light of upcoming debate on cable reregulation.

National Hockey League and ESPN appear close to a new television rights agreement. Reports last week said talks centered on a five-year deal at between $12 million and $15 million a year, with ESPN having the right to sell some playoff contests to co-owned ABC.

Press Broadcasting Co., licensee of WKCF-TV Orlando, Fla., last week **asked the FCC to permit broadcasters to use advanced TV channels for multichannel broadcasting** to "serve as a transitional device between conventional NTSC operation and [HDTV] operation."

House Commerce Committee Chairman **John Dingell and** Telecommunications Subcommittee Chairman **Ed Markey are launching investigation into the U.S. Commerce**